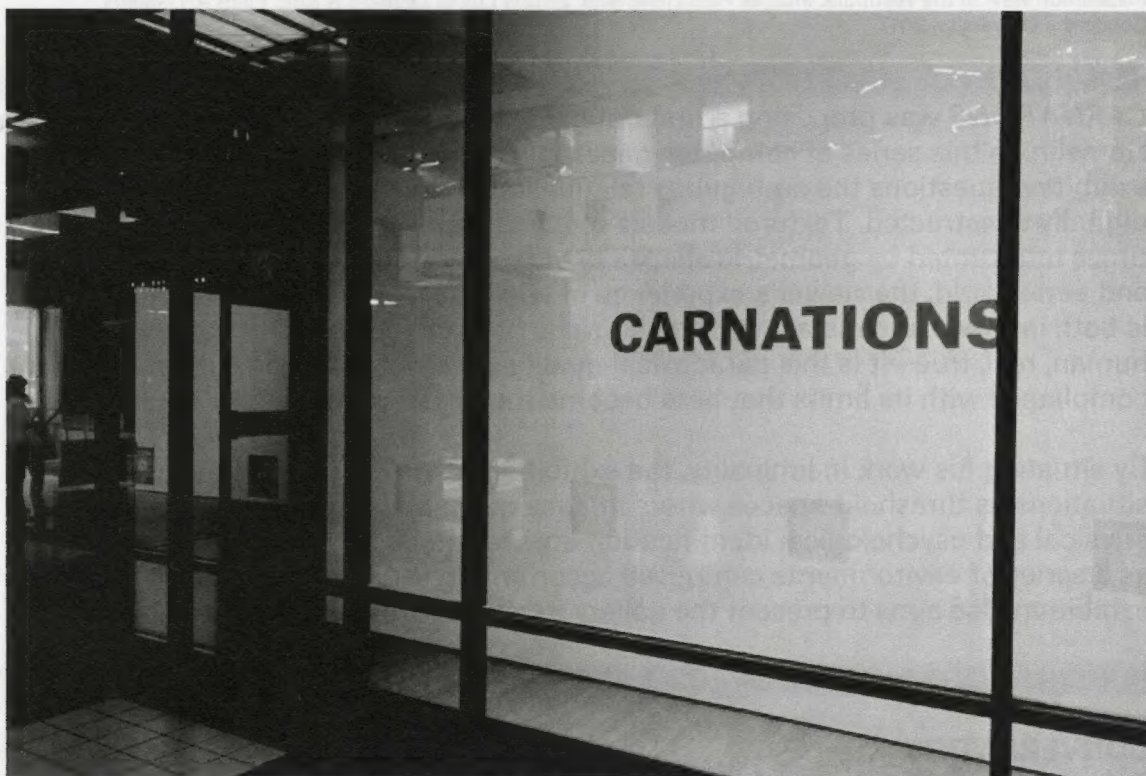


galerie **leonard
& bina
ellen**
art gallery

30 AOÛT - 21 OCTOBRE, 2017
CARNATIONS
PHILIPPE HAMELIN

Curator : Michèle Thériault



Installation view from the atrium: Philippe Hamelin, *Carnations*. Image Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017

EXHIBITION FINAL REPORT

PROGRAMMING 2016-2017

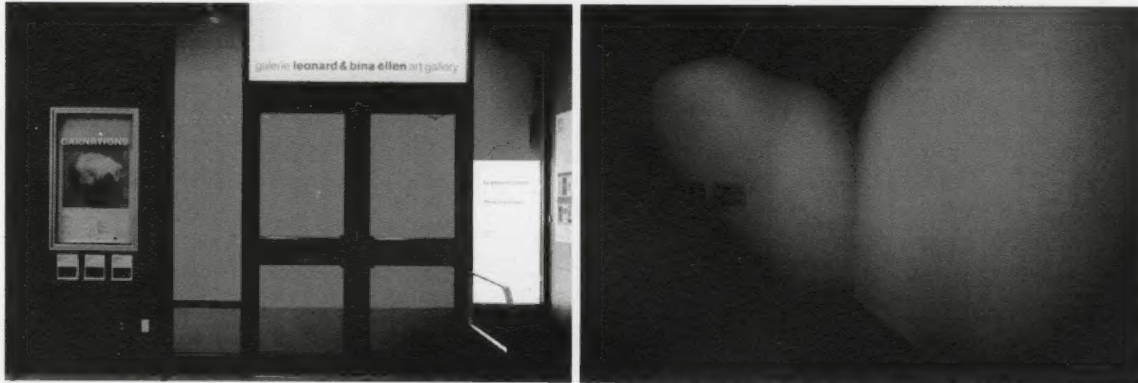
Exhibition title: CARNATION. Philippe Hamelin

Curator: Michèle Thériault

Artist: Philippe Hamelin

Exhibition dates: August 30 to October 21, 2017

Opening: Wednesday, August 30, 5:30 – 7:30 pm



Installation view in the vestibule. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017

EXHIBITION DESCRIPTION

CARNATIONS was proposing a first critical reflection on the work of artist Philippe Hamelin. In this series of computer-generated animations, begun in 2012, the exhibition questions the ambiguous relationship between what is real, living and digitally constructed. Textured models of human, animal and organic forms, at times interrupted by geometric shapes or videotaped scenes, make for a strange and eerie world, the viewer's experience of which takes on an affective quality that is both intimate and distanced from it. In the hazy constellation of categories—human, real, true—it is this paradoxical quality governing existence itself and our compliance with its limits that here become the object of reflection.

By situating his work in liminality, the exhibition reads Hamelin's animated situations as threshold-spaces where images question their own status, and where physical and psychological identification unravels itself and is reshaped. Designed as a series of environments composed according to varying temporalities, the exhibition also aims to present the gallery itself as a liminal space.

PUBLIC PROGRAMS AND SPECIAL EVENTS

CONVERSATION

Saturday, September 9, 2 pm

A conversation between Philippe Hamelin, Michèle Thériault, and Ji-Yoon Han

Artist Philippe Hamelin, the curator of the exhibition Michèle Thériault, and art historian and author Ji-Yoon Han discuss the works presented, the artist's practice, and the questions and issues it raises, as well as other topics surrounding *Carnations* while walking through the exhibition. A video of the conversation is available in the Audio | Video section:

<http://ellengallery.concordia.ca/audio-video/2017-2/>

LOCAL RECORDS

Thursday, September 21, 2:30 pm – 4:30 pm

The Feather Book of Dionisio Minaggio, 1618

Workshop led by Carla Benzan on histories of making images of nature with materials drawn from nature and our fascination with the boundary zone between the human and animal. This workshop was held at the Rare Books and Special Collections, McGill Library.

The interface between human and animal is literally raised on the surface of a seventeenth-century “Feather Book” depicting over one hundred birds along with a cast of human figures all composed through the intricate application of real feathers and bird skin on the page. Blurring the boundary between the ‘real’ and ‘representation’, this intriguing object prompts questions about the role of materiality, affect and embodiment in knowledge formation. Produced in 1618 by Dionisio Minaggio, the Chief Gardener of the Spanish State of Milan, the Feather Book couples the objectivity of scientific illustration in its representations of regional birds with portraits of known stage actors in their signature roles. Techniques employed draw influence from Central American feather decoration as encountered through the sixteenth-century European market after contact, as well as the popular tradition of Italian ‘pietra dura’ where detailed landscapes are set out in inlaid stone. Troubling the act of mimesis with the presence of the real, these feather collages bring to question the specious divide between nature and artifice. This workshop explores the intersection of bodily, emotional and conceptual work that is demanded of viewers who confront such imagery.

Carla Benzan is a Mellon Postdoctoral Fellow at McGill University who has published on contemporary, modern and early modern art. Her past and present research investigates the status of sacred images and new strategies of illusionism in the sculpture, painting, and printed images of northern Italy after the Council of Trent. Since completing her PhD dissertation on the Sacro Monte of Varallo at the University College London, Carla has been a Teaching Fellow at UCL and a Lecturer and Visiting Scholar at the University of Essex.

Local Records is a program that pairs exhibitions with relevant archival holdings in Montreal. Animated by a guest researcher each seminar coordinates encounters and discussions around a selection of primary documents, offering a local lens through which to consider the exhibition and a point of departure for new research.

TOUR IN ARABIC

Tuesday, October 3, 5:30 pm

Tour in Arabic by Emma Haraké (MA student, Art Education, Concordia University)

Throughout the year the Leonard & Bina Ellen Art Gallery offers commented tours in a number of languages. Guides introduce and address the principal concepts behind the exhibition before focusing on a few select works. Tours are free and open to anyone interested in discussing and learning more about contemporary art.

RESPONSE

Thursday, October 12, 5:30 pm

“Animation Incarnate, or, Blossoming in the Flesh”

A lecture by Thomas Lamarre, James McGill Professor in East Asian Studies and Associate Professor in Communication Studies, McGill University.

Philippe Hamelin's use of animation in *Carnations* invites three lines of speculative inquiry into animation creation. First, how is it that animation turns so readily into media environments, expanding and augmenting the audiovisual and inviting movement through it? Second, how is it that animated objects not only come to life but also become like persons, with personalities and personal dramas? Finally, his evocation of haiku opens a reconsideration of space-time relations, for the haiku is neither image nor story yet moves between the two, providing a loop that enmeshes with other loops. Pursuing these three lines of inquiry with examples drawn from the works in the *Carnations* exhibition, I wish to expand on the generative paradox at the heart of Hamelin's work, captured succinctly in the pivot-word carnation: how do flowers of meat grow, and where?

Thomas Lamarre teaches in East Asian Studies and Communication Studies at McGill University. He is author of numerous publications on the history of media, thought, and material culture, with projects ranging from the communication networks of 9th century Japan (*Uncovering Heian Japan: An Archaeology of Sensation and Inscription*, 2000), to silent cinema and the global imaginary (*Shadows on the Screen: Tanizaki Jun'ichirô on Cinema and Oriental Aesthetics*, 2005), animation technologies (*The Anime Machine: A Media Theory of Animation*, 2009) and on television and new media (*The Anime Ecology: A Genealogy of Television, Animation, and Game Media*, 2018).

A video of the conversation is available in the Audio | Video section:

<http://ellengallery.concordia.ca/audio-video/2017-2/>

PUBLICATION

A brochure featuring two essays, one by the curarot Michèle Thériault and the other by art historian Ji-Yoon Han was produced for this exhibition. A PDF of the curatorial essay within the brochure is available online:

Space Regns Suprem, Ji-Yoon Han

http://ellengallery.concordia.ca/wp-content/uploads/2014/08/Ji-Yoon-Han_Space-Reigns-Supreme.pdf

Liminal Spaces, Michèle Thériault

http://ellengallery.concordia.ca/wp-content/uploads/2014/08/Michele-Therault_Liminal-Spaces.pdf

Distribution

Carnations French 189

Carnation English 213

Ways of Thinking / Pistes des réflexions on-line versions were available via the Gallery's website:

<http://ellengallery.concordia.ca/piste-de-reflexion/carnations/?lang=en>

PRESS REVIEW

Number of days open to the public: 39

Total exhibition attendance, including events and public programs: 1 394

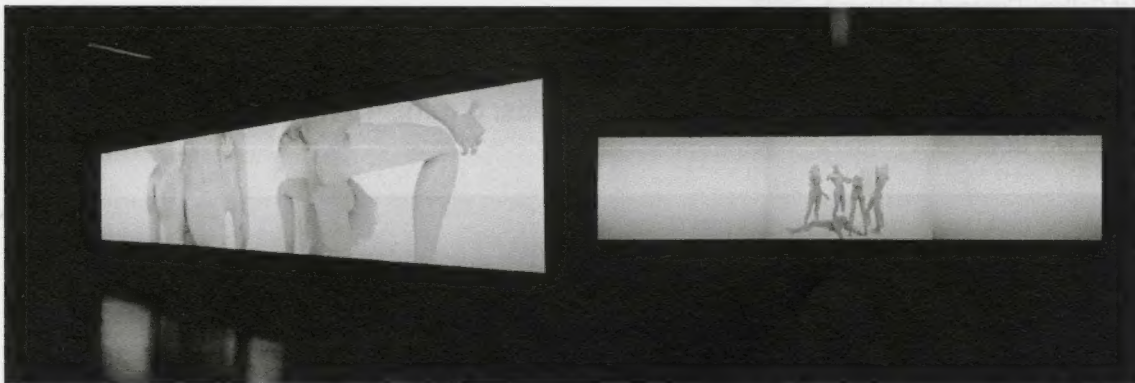
Total exhibition attendance, excluding events and public programs: 890

Total attendance for public programs and special events: 504

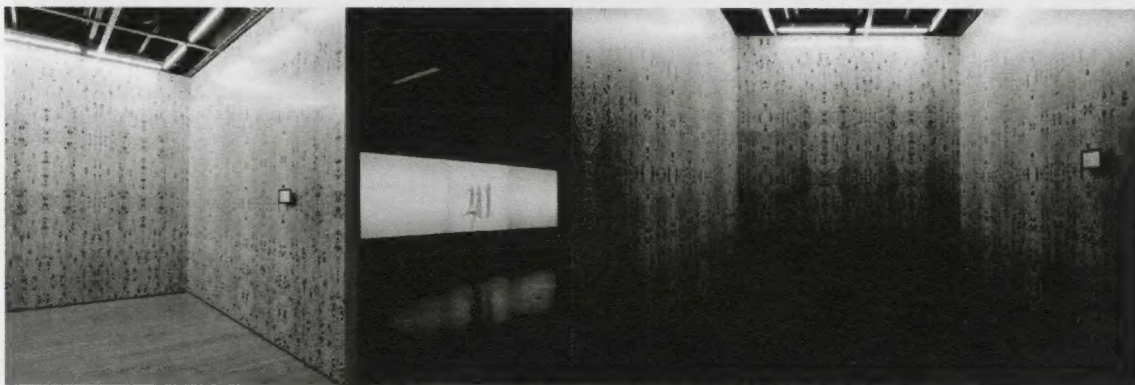
(Programmes publics 164 + visites commentées 340)

DOCUMENTATION & LIST OF WORKS

Digital images by Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017



Installation view: Philippe Hamelin, *Les amis (à l'infini)*, 2014, multichannel version, 2017. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017



Installation view: Philippe Hamelin, *Jungle*, 2013, ambient version, 2017 and *Camouflage bureaucratique (prédateur)*, 2013. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017

1. *Les amis (à l'infini)*, 2014, multichannel version, 2017

Computer generated animation, sound

Video projection, 4 min. 10 sec.

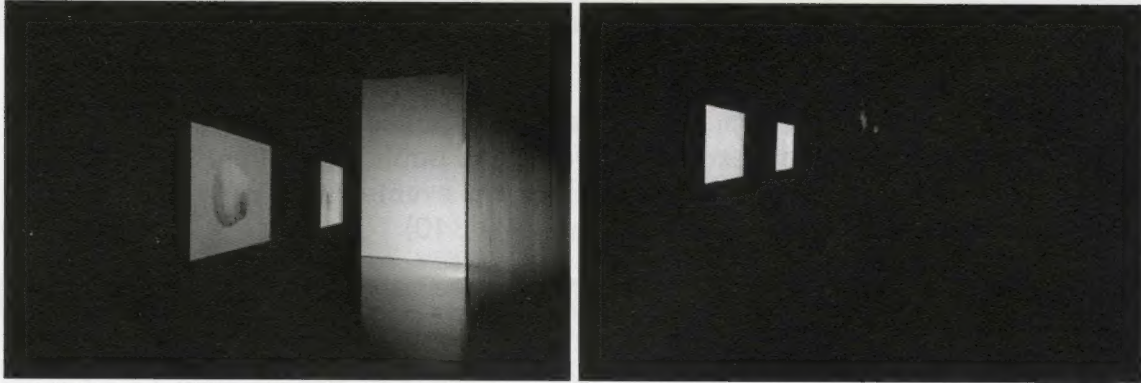
2. *Jungle*, 2013, ambient version, 2017

Printed vinyl

3. *Camouflage bureaucratique (prédateur)*, 2013

Computer generated animation

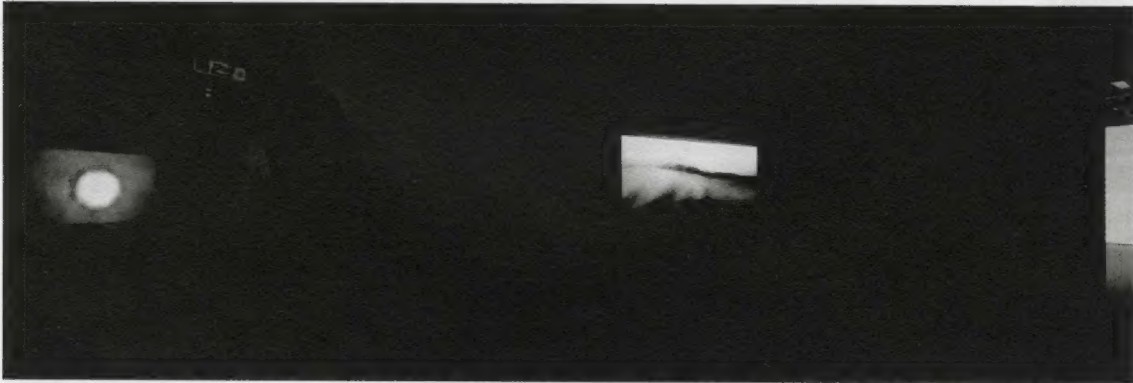
LCD screen: 6 min. 01 sec.



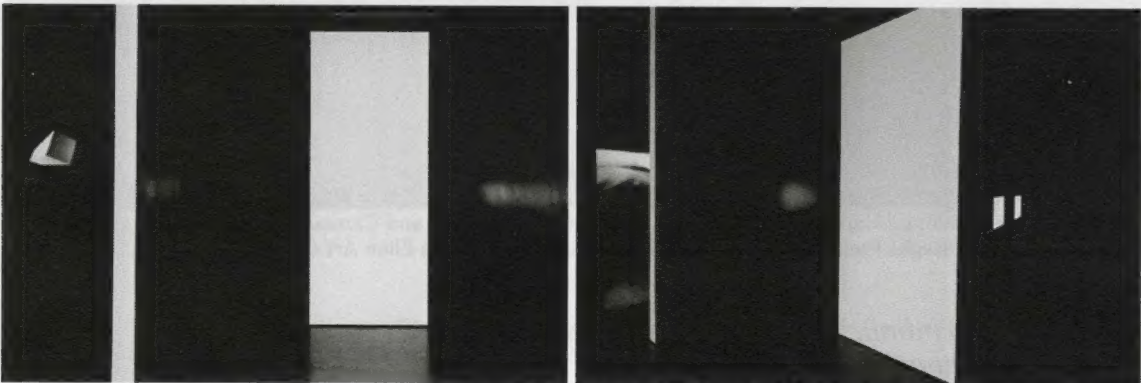
Installation view: Philippe Hamelin, *Vivariums*, 2017. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017

4. *Vivariums*, 2017

Computer generated animations, LCD screens: 5 min., 48 min. 36 sec., 10 min. 22 min. 05 sec.



Installation view: Philippe Hamelin, *Sci Fi Haikus*, 2012-. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017



Installation view: Philippe Hamelin, *Vivariums*, 2017 and *Sci Fi Haikus*, 2012-. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017

5. *Sci Fi Haikus*, 2012-

"Point de fuite," 2017

Computer generated animation, video, sound.

Video projection: 5 min. 24 sec.

6. *Sci Fi Haïkus*, 2012-

Sci Fi Haïkus, 2012-

"Expiration," 2017

Computer generated animation, video, sound

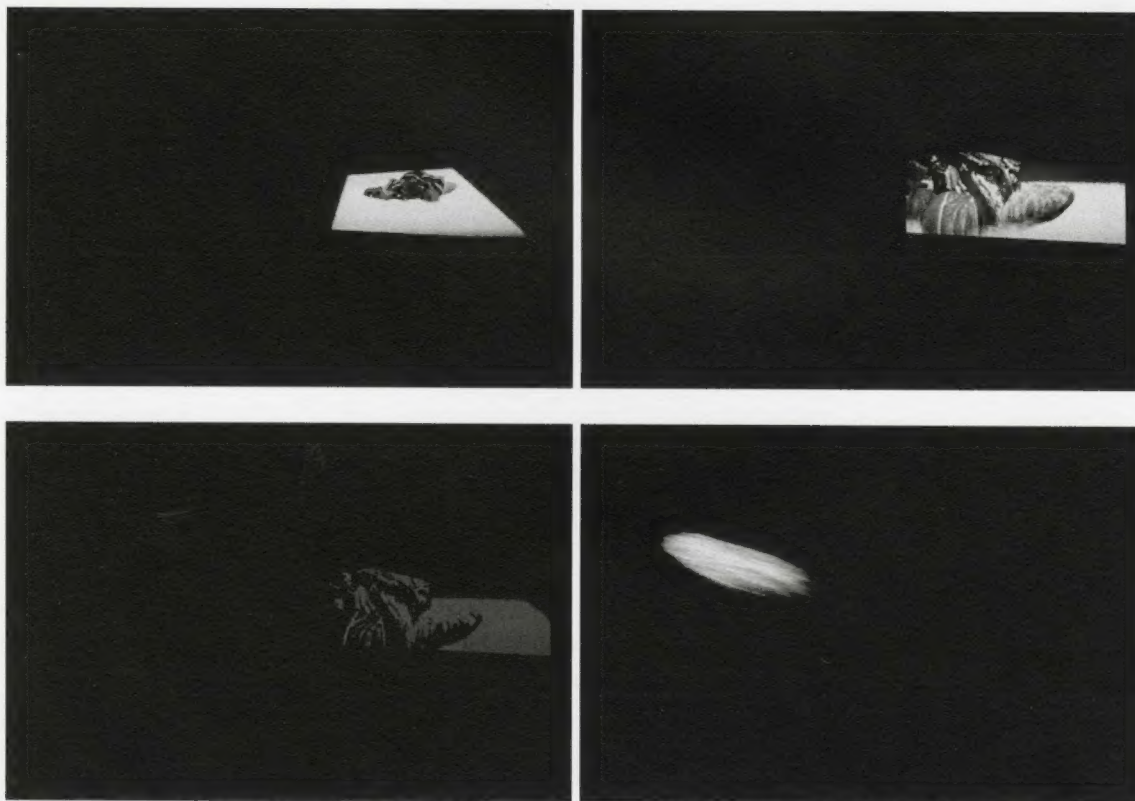
Video projection: 3 min. 42 sec

7. *Sci Fi Haïkus*, 2012-

"Translation," 2012

Computer generated animation, video, sound

Video projection: 2 min. 24 sec.



Installation view: Philippe Hamelin, *Scène 2 (découpage)*, 2014-2017. Images Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2017

8. *Scène 2 (découpage)*, 2014-2017

Computer generated animation, video, sound

Video projections, 5 min. 08 sec.

FINANCIAL SUPPORTS

Canada Council for the Arts, Conseil des arts et des lettres du Québec